

CHICAGO MANUAL OF STYLE PUNCTUATION FOR WRITERS

TITLE: MASTERING CHICAGO MANUAL OF STYLE PUNCTUATION FOR WRITERS

CHICAGO MANUAL OF STYLE PUNCTUATION FOR WRITERS PROVIDES THE BEDROCK FOR CLEAR, PRECISE, AND PROFESSIONAL COMMUNICATION ACROSS A VAST ARRAY OF WRITING DISCIPLINES. FOR AUTHORS, EDITORS, ACADEMICS, AND ANYONE STRIVING FOR LINGUISTIC EXCELLENCE, UNDERSTANDING AND APPLYING THESE RULES IS PARAMOUNT. THIS COMPREHENSIVE GUIDE DELVES INTO THE INTRICACIES OF PUNCTUATION AS DICTATED BY THE CHICAGO MANUAL OF STYLE (CMOS), OFFERING IN-DEPTH EXPLANATIONS AND PRACTICAL ADVICE. WE WILL EXPLORE THE NUANCES OF COMMAS, SEMICOLONS, COLONS, APOSTROPHES, QUOTATION MARKS, AND OTHER CRITICAL PUNCTUATION MARKS, ENSURING YOU CAN WIELD THEM WITH CONFIDENCE. FROM SENTENCE STRUCTURE AND CLARITY TO STYLISTIC CHOICES AND COMMON PITFALLS, THIS ARTICLE AIMS TO EQUIP YOU WITH THE KNOWLEDGE TO ELEVATE YOUR WRITING. PREPARE TO REFINE YOUR CRAFT AND ACHIEVE IMPECCABLE PUNCTUATION IN EVERY PIECE YOU PRODUCE.

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UNDERSTANDING THE IMPORTANCE OF CMOS PUNCTUATION

THE CHICAGO MANUAL OF STYLE IS A WIDELY RESPECTED AUTHORITY ON GRAMMAR, USAGE, AND STYLE IN AMERICAN ENGLISH, PARTICULARLY IN BOOK PUBLISHING AND ACADEMIC WRITING. ITS SECTION ON PUNCTUATION IS NOT MERELY A SET OF ARBITRARY RULES BUT A CAREFULLY CONSTRUCTED FRAMEWORK DESIGNED TO ENHANCE CLARITY, PREVENT AMBIGUITY, AND GUIDE THE READER SMOOTHLY THROUGH THE TEXT. PROPER PUNCTUATION ACTS AS A ROADMAP FOR THE READER, INDICATING PAUSES, RELATIONSHIPS BETWEEN IDEAS, AND THE GRAMMATICAL STRUCTURE OF SENTENCES. FOR WRITERS, MASTERING CMOS PUNCTUATION MEANS INVESTING IN THE CREDIBILITY AND EFFECTIVENESS OF THEIR WORK. IT SIGNALS ATTENTION TO DETAIL AND A COMMITMENT TO PRODUCING POLISHED, PROFESSIONAL CONTENT.

ADHERENCE TO CMOS PUNCTUATION STANDARDS IS CRUCIAL FOR MAINTAINING CONSISTENCY, ESPECIALLY IN LARGER PROJECTS LIKE BOOKS OR JOURNALS WHERE MULTIPLE AUTHORS AND EDITORS MIGHT BE INVOLVED. THE MANUAL PROVIDES A UNIFIED APPROACH THAT ENSURES UNIFORMITY IN STYLE, MAKING THE TEXT MORE ACCESSIBLE AND LESS DISTRACTING FOR THE READER. BEYOND MERE CORRECTNESS, UNDERSTANDING THE WHY BEHIND EACH PUNCTUATION MARK ALLOWS WRITERS TO MAKE INFORMED STYLISTIC CHOICES THAT CAN SUBTLY INFLUENCE THE RHYTHM AND EMPHASIS OF THEIR PROSE. THIS DEEP DIVE INTO CMOS PUNCTUATION AIMS TO DEMYSTIFY THESE GUIDELINES AND EMPOWER WRITERS TO USE THEM EFFECTIVELY.

MASTERING THE COMMA: RULES AND REFINEMENTS

THE COMMA, PERHAPS THE MOST FREQUENTLY USED AND DEBATED PUNCTUATION MARK, DEMANDS CAREFUL ATTENTION. CMOS PROVIDES A CLEAR SET OF GUIDELINES FOR ITS APPLICATION, PRIMARILY FOCUSING ON SEPARATING ELEMENTS WITHIN A SENTENCE TO MAINTAIN CLARITY AND PREVENT MISREADING. THE FUNDAMENTAL PRINCIPLE IS THAT A COMMA SHOULD BE USED TO SEPARATE INDEPENDENT CLAUSES JOINED BY A COORDINATING CONJUNCTION (AND, BUT, OR, NOR, FOR, SO, YET), TO SET OFF INTRODUCTORY PHRASES AND CLAUSES, AND TO SEPARATE ITEMS IN A SERIES. FOR WRITERS, UNDERSTANDING THESE CORE FUNCTIONS IS THE FIRST STEP TO COMMA MASTERY.

SEPARATING INDEPENDENT CLAUSES

WHEN TWO COMPLETE SENTENCES, EACH CAPABLE OF STANDING ALONE, ARE JOINED BY A COORDINATING CONJUNCTION, A COMMA IS TYPICALLY PLACED BEFORE THE CONJUNCTION. FOR EXAMPLE, "THE AUTHOR FINISHED THE MANUSCRIPT, AND SHE IMMEDIATELY BEGAN THE EDITING PROCESS." THIS RULE PREVENTS RUN-ON SENTENCES AND CLARIFIES THE DISTINCT IDEAS BEING CONNECTED. HOWEVER, IF THE TWO INDEPENDENT CLAUSES ARE VERY SHORT AND CLOSELY RELATED, CMOS MAY PERMIT OMITTING THE COMMA, BUT ERRING ON THE SIDE OF INCLUSION IS GENERALLY SAFER FOR CLARITY.

SETTING OFF INTRODUCTORY ELEMENTS

INTRODUCTORY PHRASES AND CLAUSES OFTEN REQUIRE A COMMA TO SEPARATE THEM FROM THE MAIN CLAUSE OF THE SENTENCE. THIS INCLUDES PARTICIPIAL PHRASES ("RUNNING LATE, HE MISSED THE BUS."), PREPOSITIONAL PHRASES ("IN THE HEART OF THE CITY, A NEW PARK WAS ESTABLISHED."), AND SUBORDINATE CLAUSES ("BECAUSE THE WEATHER WAS POOR, THE EVENT WAS POSTPONED."). THE COMMA SIGNALS TO THE READER THAT THE INTRODUCTORY ELEMENT HAS CONCLUDED AND THE MAIN SUBJECT AND VERB ARE ABOUT TO APPEAR.

COMMAS IN A SERIES

CMOS STRONGLY ADVOCATES FOR THE SERIAL COMMA (ALSO KNOWN AS THE OXFORD COMMA), WHICH IS THE COMMA PLACED BEFORE THE FINAL ITEM IN A LIST OF THREE OR MORE ITEMS. FOR INSTANCE, "THE INGREDIENTS WERE FLOUR, SUGAR, AND EGGS." WHILE SOME STYLE GUIDES OMIT THIS COMMA, ITS INCLUSION PREVENTS AMBIGUITY, ESPECIALLY WHEN ONE OF THE ITEMS IN THE LIST IS A COMPOUND ELEMENT. THE MANUAL RECOMMENDS CONSISTENCY IN ITS USE, EITHER ALWAYS INCLUDING IT OR ALWAYS OMITTING IT, THOUGH ITS USE IS GENERALLY PREFERRED FOR UTMOST CLARITY.

NONRESTRICTIVE VS. RESTRICTIVE ELEMENTS

A CRITICAL COMMA RULE INVOLVES DISTINGUISHING BETWEEN NONRESTRICTIVE AND RESTRICTIVE ELEMENTS. NONRESTRICTIVE ELEMENTS PROVIDE ADDITIONAL, NONESSENTIAL INFORMATION ABOUT A NOUN AND ARE SET OFF BY COMMAS. FOR EXAMPLE, "MY BROTHER, WHO LIVES IN CALIFORNIA, IS VISITING NEXT WEEK." THE CLAUSE "WHO LIVES IN CALIFORNIA" IS NONRESTRICTIVE BECAUSE THERE IS ONLY ONE BROTHER. RESTRICTIVE ELEMENTS, ON THE OTHER HAND, ARE ESSENTIAL TO THE MEANING OF THE NOUN THEY MODIFY AND ARE NOT SET OFF BY COMMAS. FOR EXAMPLE, "MY BROTHER WHO LIVES IN CALIFORNIA IS VISITING NEXT WEEK," IMPLIES THAT THE SPEAKER HAS MORE THAN ONE BROTHER AND IS SPECIFYING WHICH ONE IS VISITING.

THE STRATEGIC USE OF SEMICOLONS AND COLONS

SEMICOLONS AND COLONS SERVE DISTINCT BUT POWERFUL ROLES IN STRUCTURING SENTENCES AND CONNECTING IDEAS. WHILE OFTEN CONFUSED, THEIR CORRECT APPLICATION CAN SIGNIFICANTLY ENHANCE THE SOPHISTICATION AND CLARITY OF A WRITER'S PROSE. UNDERSTANDING THEIR FUNCTIONS ALLOWS FOR MORE NUANCED SENTENCE CONSTRUCTION AND IMPROVED READABILITY, GUIDING THE READER THROUGH COMPLEX RELATIONSHIPS BETWEEN CLAUSES.

SEMICOLONS: CONNECTING CLOSELY RELATED INDEPENDENT CLAUSES

THE PRIMARY USE OF THE SEMICOLON IS TO JOIN TWO CLOSELY RELATED INDEPENDENT CLAUSES THAT ARE NOT JOINED BY A COORDINATING CONJUNCTION. CONSIDER THIS EXAMPLE: "THE STORM RAGED OUTSIDE; INSIDE, THE FAMILY GATHERED AROUND THE FIREPLACE." BOTH CLAUSES ARE COMPLETE SENTENCES, BUT THE SEMICOLON INDICATES A STRONG CONNECTION BETWEEN

THE EXTERNAL CHAOS AND THE INTERNAL COMFORT. SEMICOLONS CAN ALSO BE USED TO SEPARATE ITEMS IN A COMPLEX SERIES WHERE THE ITEMS THEMSELVES CONTAIN COMMAS, PREVENTING CONFUSION.

COLONS: INTRODUCING LISTS, EXPLANATIONS, OR QUOTATIONS

THE COLON HAS SEVERAL KEY FUNCTIONS, MOST NOTABLY INTRODUCING A LIST, AN EXPLANATION, A QUOTATION, OR AN AMPLIFICATION OF THE PRECEDING CLAUSE. A COLON SHOULD FOLLOW A COMPLETE INDEPENDENT CLAUSE. FOR EXAMPLE: "SHE PACKED THREE ESSENTIAL ITEMS: A SLEEPING BAG, A FIRST-AID KIT, AND A COMPASS." THE COLON EFFECTIVELY SIGNALS THAT A LIST IS ABOUT TO FOLLOW. IT CAN ALSO BE USED TO INTRODUCE A QUOTATION THAT IS STRONGLY RELATED TO THE PRECEDING TEXT: "THE PROFESSOR EMPHASIZED A CRUCIAL POINT: 'REVISION IS AN ONGOING PROCESS.'"

APOSTROPHES: POSSESSIVES, CONTRACTIONS, AND PLURALS

APOSTROPHES ARE OFTEN A SOURCE OF CONFUSION FOR WRITERS, PARTICULARLY WHEN IT COMES TO INDICATING POSSESSION, FORMING CONTRACTIONS, AND CREATING PLURALS. CMOS OFFERS CLEAR GUIDANCE ON EACH OF THESE USES, AIMING TO ELIMINATE AMBIGUITY AND MAINTAIN GRAMMATICAL CORRECTNESS. PROPER APOSTROPHE USAGE IS ESSENTIAL FOR BOTH CLARITY AND PROFESSIONALISM.

INDICATING POSSESSION

THE RULES FOR FORMING POSSESSIVES CAN BE INTRICATE. FOR SINGULAR NOUNS, ADD AN APOSTROPHE AND AN 'S' (E.G., "THE CAT'S TOY," "CHARLES'S BOOK"). FOR PLURAL NOUNS ENDING IN 'S', SIMPLY ADD AN APOSTROPHE (E.G., "THE STUDENTS' PAPERS," "THE DOGS' BEDS"). FOR IRREGULAR PLURAL NOUNS THAT DO NOT END IN 'S', ADD AN APOSTROPHE AND AN 'S' (E.G., "THE CHILDREN'S GAMES," "THE MEN'S ROOM"). WHEN TWO OR MORE NOUNS SHARE POSSESSION, THE APOSTROPHE IS TYPICALLY PLACED ON THE LAST NOUN (E.G., "JOHN AND MARY'S HOUSE").

FORMING CONTRACTIONS

APOSTROPHES ARE USED TO INDICATE OMITTED LETTERS IN CONTRACTIONS, SUCH AS "IT'S" FOR "IT IS," "DON'T" FOR "DO NOT," AND "YOU'RE" FOR "YOU ARE." CMOS ADVISES CAUTION WITH THE COMMON CONFUSION BETWEEN "ITS" (POSSESSIVE PRONOUN) AND "IT'S" (CONTRACTION). WRITERS SHOULD ENSURE THEY ARE USING CONTRACTIONS APPROPRIATELY AND AVOID THEM IN HIGHLY FORMAL ACADEMIC OR PROFESSIONAL CONTEXTS WHERE CLARITY AND PRECISION ARE PARAMOUNT.

PLURALS AND APOSTROPHES: A CLARIFICATION

A COMMON ERROR IS THE MISUSE OF APOSTROPHES TO FORM PLURALS OF NOUNS OR FIGURES. CMOS STRICTLY ADVISES AGAINST THIS PRACTICE. PLURALS ARE FORMED BY ADDING 'S' OR 'ES' WITHOUT AN APOSTROPHE (E.G., "APPLES," "CARS," "1990S," "CDs"). THE ONLY INSTANCES WHERE AN APOSTROPHE MIGHT BE USED FOR A PLURAL IS TO AVOID POTENTIAL CONFUSION WITH OTHER WORDS, SUCH AS WITH SINGLE LETTERS (E.G., "MIND YOUR P'S AND Q'S") OR WHEN REFERRING TO THE PLURAL OF A NOUN THAT IS ITSELF A LETTER (E.G., "THERE WERE THREE A'S ON HER REPORT CARD").

NAVIGATING QUOTATION MARKS AND DIALOGUE

QUOTATION MARKS ARE ESSENTIAL FOR INDICATING DIRECT SPEECH, QUOTING PASSAGES, AND HIGHLIGHTING SPECIFIC TERMS OR PHRASES. CMOS PROVIDES COMPREHENSIVE GUIDELINES FOR THEIR USE, ENSURING THAT QUOTED MATERIAL IS PRESENTED ACCURATELY AND INTEGRATED SEAMLESSLY INTO THE TEXT. PROPER HANDLING OF QUOTATION MARKS IS VITAL FOR MAINTAINING INTEGRITY AND AVOIDING MISREPRESENTATION.

DIRECT QUOTATIONS

DIRECT QUOTATIONS ARE ENCLOSED IN QUOTATION MARKS. CMOS SPECIFIES THE PLACEMENT OF OTHER PUNCTUATION MARKS RELATIVE TO QUOTATION MARKS. PERIODS AND COMMAS ALMOST ALWAYS GO INSIDE THE CLOSING QUOTATION MARK: "SHE SAID, 'I WILL BE THERE.'" QUESTION MARKS AND EXCLAMATION POINTS GO INSIDE IF THEY ARE PART OF THE QUOTED MATERIAL AND OUTSIDE IF THEY ARE PART OF THE SURROUNDING SENTENCE. FOR EXAMPLE, DID SHE SAY, "I WILL BE THERE"? VS. SHE SHOUTED, "HELP!"

DIALOGUE FORMATTING

WHEN FORMATTING DIALOGUE IN FICTION OR NARRATIVES, EACH NEW SPEAKER'S UTTERANCE SHOULD BEGIN A NEW PARAGRAPH. THIS CONVENTION GREATLY IMPROVES READABILITY AND HELPS THE READER DISTINGUISH BETWEEN SPEAKERS. FOR EXAMPLE:
"I DON'T KNOW WHAT TO DO," SHE CONFESSED.
HE SIGHED. "WE'LL FIGURE IT OUT TOGETHER."
"I HOPE SO," SHE WHISPERED.

QUOTING MATERIAL WITHIN QUOTES

WHEN QUOTING MATERIAL THAT ITSELF CONTAINS QUOTATION MARKS, CMOS USES SINGLE QUOTATION MARKS FOR THE INNER QUOTE. FOR EXAMPLE: HE RECALLED, "THE PROFESSOR TOLD ME, 'YOU MUST REVISE THIS SECTION.'" THIS NESTING SYSTEM PREVENTS CONFUSION AND MAINTAINS A CLEAR HIERARCHY OF QUOTED MATERIAL.

OTHER ESSENTIAL PUNCTUATION MARKS IN CMOS

BEYOND THE MORE COMMON PUNCTUATION MARKS, CMOS ADDRESSES A VARIETY OF OTHER SYMBOLS THAT WRITERS MAY ENCOUNTER OR CHOOSE TO USE. EACH HAS A SPECIFIC PURPOSE THAT CONTRIBUTES TO THE OVERALL CLARITY AND PRECISION OF THE TEXT. UNDERSTANDING THESE LESS FREQUENT BUT IMPORTANT MARKS CAN FURTHER REFINE A WRITER'S TECHNICAL SKILL.

PARENTHESES

PARENTHESES ARE USED TO ENCLOSE SUPPLEMENTARY INFORMATION THAT IS NOT ESSENTIAL TO THE MAIN MEANING OF THE SENTENCE. THIS CAN INCLUDE ASIDES, CLARIFICATIONS, OR REFERENCES. FOR EXAMPLE: THE CONFERENCE (HELD IN CHICAGO LAST YEAR) WAS A GREAT SUCCESS. CMOS SPECIFIES THAT IF A PARENTHETICAL ELEMENT IS A COMPLETE SENTENCE, ITS FIRST WORD IS NOT CAPITALIZED, AND ITS CLOSING PUNCTUATION (IF ANY) GOES INSIDE THE CLOSING PARENTHESIS. IF THE PARENTHETICAL ELEMENT IS A COMPLETE SENTENCE AND IS WITHIN ANOTHER SENTENCE, A PERIOD IS NOT USED WITHIN THE CLOSING PARENTHESIS.

DASHES (EM AND EN)

DASHES, PARTICULARLY THE EM DASH AND EN DASH, SERVE DISTINCT STYLISTIC PURPOSES. THE EM DASH IS OFTEN USED TO SET

OFF PARENTHETICAL ELEMENTS, CREATE EMPHASIS, OR INDICATE AN ABRUPT BREAK IN THOUGHT. FOR EXAMPLE: THE WEATHER—UNPREDICTABLE AS EVER—CHANGED BY MIDDAY. THE EN DASH IS PRIMARILY USED TO INDICATE A RANGE, SUCH AS IN DATES OR NUMBERS: PAGES 10–20, OR THE 2023–2024 ACADEMIC YEAR. CMOS DISTINGUISHES BETWEEN THESE DASHES AND THEIR CORRECT TYPOLOGICAL REPRESENTATION.

ELLIPSES

ELLIPSES (...) ARE USED TO INDICATE OMITTED WORDS OR PHRASES WITHIN A QUOTATION. CMOS PROVIDES SPECIFIC RULES FOR THEIR FORMATION, INCLUDING THE USE OF SPACES AROUND THE ELLIPSIS AND THE PLACEMENT OF PERIODS. FOR EXAMPLE, TO INDICATE OMITTED MATERIAL AT THE END OF A SENTENCE: "SHE SAID, 'I'M GOING TO THE STORE... AND THEN I'LL BE BACK.'" IF THE ELLIPSIS OCCURS MID-SENTENCE, IT IS PRECEDED AND FOLLOWED BY A SPACE. IF IT FOLLOWS A FULL SENTENCE THAT IS BEING OMITTED, A PERIOD FOLLOWED BY AN ELLIPSIS IS USED.

COMMON PUNCTUATION ERRORS AND HOW TO AVOID THEM

DESPITE THE AVAILABILITY OF COMPREHENSIVE STYLE GUIDES LIKE CMOS, CERTAIN PUNCTUATION ERRORS PERSIST AMONG WRITERS. RECOGNIZING THESE COMMON PITFALLS IS THE FIRST STEP TOWARD AVOIDING THEM AND PRODUCING CLEANER, MORE PROFESSIONAL PROSE. A DILIGENT REVIEW PROCESS, COUPLED WITH AN UNDERSTANDING OF THESE FREQUENT MISTAKES, CAN DRAMATICALLY IMPROVE PUNCTUATION ACCURACY.

- **COMMA SPLICES:** JOINING TWO INDEPENDENT CLAUSES WITH ONLY A COMMA. THIS IS OFTEN CORRECTED BY USING A SEMICOLON, A PERIOD, OR A COMMA WITH A COORDINATING CONJUNCTION.
- **MISPLACED APOSTROPHES:** USING APOSTROPHES INCORRECTLY FOR PLURALS OR CONFUSING POSSESSIVES (ITS VS. IT'S). CAREFUL ATTENTION TO THE RULES FOR POSSESSION AND CONTRACTIONS IS KEY.
- **OVERUSE OR UNDERUSE OF COMMAS:** RELYING TOO HEAVILY ON COMMAS OR NEGLECTING THEM WHERE THEY ARE NEEDED CAN LEAD TO AWKWARD PHRASING OR AMBIGUITY. REVIEWING SENTENCE STRUCTURE AND LOGICAL BREAKS IS ESSENTIAL.
- **INCORRECT COLON/SEMICOLON USAGE:** CONFUSING THE FUNCTIONS OF THESE MARKS OR USING THEM WHERE THEY ARE NOT GRAMMATICALLY APPROPRIATE. UNDERSTANDING THAT COLONS AND SEMICOLONS TYPICALLY FOLLOW INDEPENDENT CLAUSES IS VITAL.
- **UNNECESSARY PARENTHESES OR DASHES:** OVERUSING THESE MARKS CAN CLUTTER TEXT AND DISRUPT THE FLOW. USING THEM JUDICIOUSLY FOR GENUINELY SUPPLEMENTARY INFORMATION OR EMPHASIS IS RECOMMENDED.

BY INTERNALIZING THE PRINCIPLES OUTLINED IN THE CHICAGO MANUAL OF STYLE AND PRACTICING THEIR APPLICATION, WRITERS CAN SIGNIFICANTLY REDUCE THESE COMMON ERRORS. A THOROUGH UNDERSTANDING OF PUNCTUATION IS NOT JUST ABOUT FOLLOWING RULES; IT'S ABOUT MASTERING THE ART OF CLEAR AND EFFECTIVE COMMUNICATION, ENSURING THAT YOUR MESSAGE IS RECEIVED PRECISELY AS INTENDED. INVESTING TIME IN LEARNING AND APPLYING THESE PUNCTUATION GUIDELINES WILL UNDOUBTEDLY ELEVATE THE QUALITY OF YOUR WRITTEN WORK.

FREQUENTLY ASKED QUESTIONS (FAQ)

Q: WHAT IS THE PRIMARY PURPOSE OF PUNCTUATION ACCORDING TO THE CHICAGO

MANUAL OF STYLE?

A: THE PRIMARY PURPOSE OF PUNCTUATION ACCORDING TO CMOS IS TO ENSURE CLARITY, PREVENT AMBIGUITY, AND GUIDE THE READER SMOOTHLY THROUGH THE TEXT BY INDICATING GRAMMATICAL STRUCTURE, PAUSES, AND RELATIONSHIPS BETWEEN IDEAS.

Q: DOES THE CHICAGO MANUAL OF STYLE REQUIRE THE SERIAL COMMA (OXFORD COMMA)?

A: YES, THE CHICAGO MANUAL OF STYLE STRONGLY RECOMMENDS AND GENERALLY REQUIRES THE SERIAL COMMA (THE COMMA PLACED BEFORE THE FINAL ITEM IN A LIST OF THREE OR MORE ITEMS) TO PREVENT AMBIGUITY AND ENHANCE CLARITY.

Q: WHEN SHOULD I USE A SEMICOLON VERSUS A COLON?

A: A SEMICOLON IS USED TO JOIN TWO CLOSELY RELATED INDEPENDENT CLAUSES THAT ARE NOT JOINED BY A COORDINATING CONJUNCTION. A COLON IS USED TO INTRODUCE A LIST, AN EXPLANATION, A QUOTATION, OR AN AMPLIFICATION OF THE PRECEDING CLAUSE, AND IT MUST FOLLOW A COMPLETE INDEPENDENT CLAUSE.

Q: HOW DOES CMOS HANDLE THE POSSESSIVES OF SINGULAR NOUNS ENDING IN 'S'?

A: FOR SINGULAR NOUNS ENDING IN 'S', CMOS GENERALLY RECOMMENDS ADDING AN APOSTROPHE AND AN 'S', UNLESS THE WORD IS SO SIBILANT THAT IT WOULD BE DIFFICULT TO PRONOUNCE THE EXTRA 'S'. FOR EXAMPLE, "CHARLES'S BOOK" IS PREFERRED OVER "CHARLES' BOOK."

Q: ARE THERE SPECIFIC RULES FOR PLACING COMMAS AND PERIODS RELATIVE TO QUOTATION MARKS IN CMOS?

A: YES, CMOS GENERALLY DICTATES THAT COMMAS AND PERIODS GO INSIDE THE CLOSING QUOTATION MARK. QUESTION MARKS AND EXCLAMATION POINTS GO INSIDE IF THEY ARE PART OF THE QUOTED MATERIAL AND OUTSIDE IF THEY ARE PART OF THE SURROUNDING SENTENCE.

Q: CAN I USE AN APOSTROPHE TO FORM THE PLURAL OF A NOUN, SUCH AS "APPLE'S" FOR MORE THAN ONE APPLE?

A: NO, THE CHICAGO MANUAL OF STYLE STRICTLY ADVISES AGAINST USING APOSTROPHES TO FORM THE PLURAL OF NOUNS. PLURALS ARE FORMED BY ADDING 'S' OR 'ES' WITHOUT AN APOSTROPHE, SUCH AS "APPLES" AND "CARS."

Q: WHAT IS THE DIFFERENCE BETWEEN AN EM DASH AND AN EN DASH ACCORDING TO CMOS?

A: AN EM DASH IS TYPICALLY USED FOR EMPHASIS, TO SET OFF PARENTHETICAL ELEMENTS, OR TO INDICATE AN ABRUPT BREAK IN THOUGHT. AN EN DASH IS PRIMARILY USED TO INDICATE A RANGE, SUCH AS IN DATES, TIMES, OR NUMERICAL FIGURES.

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